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Extraordinary Reductions

to assure an immediate clearaway of Hagedorn's high standard apparel.

98 Lace Dresses	57.50	79.50	107.50
	were \$85	were \$135	were \$169.50
54 Afternoon Dresses	89.50		were \$149.50
96 Street Dresses	34.50	39.50	
	were \$65	were \$79.50	
Evening Gowns			

HALF PRICE

A Limited Number of High Cost WRAPS AND COATS of Marvella, Fortuna, Evora and other High Grade fabrics trimmed in mole, fox, squirrel, beaver, Australian opossum.

\$110	\$150
were \$225	were \$300

SALE of BLOUSES 2200 wonderful blouses, balance of a well known manufacturer's entire stock.

3.95	4.50	5.90
regular \$7.50	regular \$8.90	regular \$12.50

1/2 Price Sale
Wraps Plain Fur Trimmed \$75 to \$250
Formerly \$150 to \$395

Regardless of cost, we will dispose of all our high priced merchandise at prices which, in most cases, represent reductions of 50% to 60% from the revised prices recently announced.

Gowns

Afternoon—
Evening

Palm Beach Showing

A dazzling array of advanced models for Southern wear in all the newest shades and materials is now being shown at the new low prices.

\$39.50 & up
PEGGY McLEOD

27 West 57th St.

"Let Peggy Gown You"

'LOUISE' LACKS FRENCH FLAVOR AS SUNG AT THE METROPOLITAN

Miss Farrar, in Title Role, Too Well Dressed for Working Girl.

Gustave Charpentier's opera "Louise" was performed at the Metropolitan Opera House yesterday afternoon for the first time under the direction of Mr. Gatti-Casazza. The work had been given there previously only by the Chicago Opera Company, with Miss Mary Garden in the name part. The work was no stranger, however, to the present impresario of the Metropolitan, for laboring in enthusiastic harmony with Arturo Toscanini, he introduced the opera at La Scala and was promptly berated by the Milanese press. He had enjoyed a similar experience when, cooperating with the same great conductor, he paraded certain works of Wagner before the unhappy Lombards.

But the impresario knew long ago that Americans were well pleased with "Louise," and without doubt his only reason for not gathering it into the repertoire of his institution was the feeling that he might be charged with trying to appropriate the thunder of Chicago. Since "Louise" is no longer one of the specialties of that company, and since its present director, the inimitable Miss Mary Garden, has elected to devote the maturity of her art to the impersonation of Aphrodite and other less impressive heroines than the Parisian sewing girl, no possible censure can be made of Mr. Gatti-Casazza's action. And Miss Farrar is presently in need of new material.

Quality of the Production.

Commentary on Charpentier's opera is not important at this moment. Some brief observations may be found elsewhere in this paper by those who are interested in such superficial criticism of lyric dramas as are now acceptable in diurnal print. The subjects here to be discussed are the general artistic quality of the production, the impersonations of the principal performers and the scenic art, which in all contemporary representations at the Metropolitan assumes such importance.

Since "Louise" belongs to a pseudo-verist school, in which a fabulous Montmartre and an idealized Paris are presented as realities, the scenery admits of no spectacular glory. The interiors of Louise's home and the dress-making establishment and the exterior of the latter and the Montmartre hill are excellently designed. The ridiculous sky-rockets, however, might be omitted from the latter.

The general artistic quality of the performance was not what it probably will be when custom has smoothed the way. There was little of true French flavor. Mme. Bent, as the mother, sincere artist at all times, presented once more a portrait which she made familiar to us in former days, and it was made in France. Mme. Raymond Delaunoy, Belgian, was also Gaelic as *Irma*, one of the sewing girls, and she sang like a seamstress.

Miss Farrar was decidedly not French, nor was she the poverty stricken daughter of a workman. She wore good clothes, shoes and stockings. *Julien* might have had misgivings. Miss Farrar's voice was in very poor condition and her singing throughout the opera was feeble, although she made a brave effort at "Dupuis la jour."

Her impersonation of the young woman deposed by the desire of "life," and delighted with her introduction to it, was uncertain. Without doubt it will develop into something much more definite. Miss Farrar usually improves in her parts. Yesterday's *Louise* was but a peevish girl, dissatisfied not so much with the hard conditions of her home as with the attempts of her decent father to keep her in a similar state.

Whitehill as the Father.

Mr. Whitehill, who as the father began and ended the tragedy, found a congenial role. It would be exaggeration to say that he measured fully up to its possibilities, but here again the triple of a first performance must be considered. The father, the mother and *Louise* are the real people in this opera. *Julien* is a necessary evil. The girl cannot be led astray without the employment of a male monster, and *Julien* is about as pitiable a monster as can be found.

Osvald Harrold endeavored to be both reprehensible and an object of sympathy and made a gallant approach toward success.

The minor parts in "Louise" are in some instances of importance. Some Mary Ellis sustained two of them, that of the errand girl and that of the gamine, in both of which she treated the audience to some extraordinary vocal and physical gyrations. Several of the Metropolitan's second singers were among the



Miss Geraldine Farrar.

choir of sewing girls, but the whole scene was deficient in atmosphere. The cries of *Paris* in the second scene were heard only faintly, except in one case. Angelo Bada sang the two phrases of the old clothes man admirably. But Mr. Bada has the habit of being artistic in character parts, and although he has an inferior voice he sings well.

The opera was conducted by Albert Wolff, who had evidently absorbed the orchestra parts of the work at any rate went well. Repetition will doubtless greatly improve the performance. And "Louise" should be welcome for its own sake. It is a real opera.

HUNGARIAN PIANIST'S DEBUT.

An exceptionally interesting programme was given at the afternoon musicale of the Rubinstein Club yesterday in the Waldorf-Astoria. It was opened by Miss Margita Regency, pianist, with Liszt's Hungarian Rhapsodie, who won hearty applause for her remarkable playing. It was the first appearance here of Miss Regency, a Hungarian girl of 23. At the conclusion of the Rhapsodie she told of the difficulty she had in leaving Budapest and her experiences with the Russian Bolsheviks before she was allowed to leave the country. Miss Regency also played artistically the *Rondeau Brillant* by Weber. Her debut was made with marked success.

The other artists were the Misses Selma and Iris Alexander, who were heard in original recitations with piano accompaniment, and Miss Phoebe Crosby, soprano. Owing to illness Miss Myrtle Leonard, contralto, who was to have taken part, was not present. The music was followed by tea and dancing.

Mme. Galli-Curci Wed Under Canopy of American Flag

Singer Becomes Bride of Homer Samuels in Home of His Parents.

Special Despatch to THE NEW YORK HERALD. MINNEAPOLIS, Minn., Jan. 15.—Mme. Amelita Galli-Curci, famous coloratura soprano, became the bride of her accompanist, Homer Samuels of Minneapolis, at noon today. They were married at Edgemoor, the home of the bridegroom's parents, Mr. and Mrs. C. J. Samuels, by the Rev. Harry P. Dewey, pastor of the Plymouth Congregational Church.

With the marriage Mme. Galli-Curci became an American citizen. A native of Milan, Italy, she had married Marquis Luigi Curci, from whom she was divorced a year ago to-day. Another significance of the date is that it is the thirty-sixth wedding anniversary of Mr. Samuels's parents.

The ceremony was of the utmost simplicity. Neither of the principals were attended. Exactly at the noon hour they walked down the broad stairway and to the improvised altar of American Beauty roses, over which a large American flag, presented to them by a Texas regiment, formed a canopy. The ring ceremony was used.

Lawrence Evans, manager of Mme. Galli-Curci, and G. Berenger, a flutist, who is on tour with her, were the only guests, outside of immediate members of the family and other relatives.

The wedding gown, which the bride purchased in Chicago, was as devoid of frills and ostentation as the ceremony itself. It was of soft pastel gray silk, draped in silver lace. Its one unique touch was supplied by trimmings of kolinsky fur. Silver slippers with high French heels completed the costume. She wore a beautiful rope of pearls and jade and diamond ear pendants and carried a bouquet of orchids.

Many wedding gifts and congratulatory telegrams were received by Mme. Galli-Curci from music patrons and other artists. Among the gifts was one from Miss Mary Garden.

After the wedding dinner the bride and bridegroom were taken to the exhibition rooms of a moving picture company, where they were shown the only film picture taken of the wedding ceremony. Mme. Galli-Curci was pleased with the film.

The wedding marked only an interlude in a concert tour upon which the couple are embarked and their honeymoon trip will follow the route of their professional itinerary. They left to-night for Indianapolis, where they will appear in concert Monday. They expect to arrive in New York January 24 for the opening of the Chicago Grand Opera Company at the Manhattan Opera House.

SOCIAL NOTES.

Miss Marie F. Avery, daughter of Mr. and Mrs. Ledyard Avery, gave a luncheon last Tuesday at the Waldorf-Astoria for twenty-five of her school friends. Her engagement recently was announced to Mr. Robert R. Heywood.

Mr. and Mrs. Vernon Howe Bailey gave a dinner for Mr. Ambrose McEvoy of London at the St. Regis last night. Mr. and Mrs. Bailey will sail for Spain in the latter part of this month.

\$36,390 FOR BARTLETT ART.

Early American Bureau Brings \$1,250 at Final Session.

The final session in the sale of the antique furniture and art objects belonging to the late Mrs. Franklin Bartlett brought a total of \$16,241 at the American Art Galleries yesterday. The entire sale totalled \$36,390.

A rare mahogany block front bureau, eighteenth century American, sold to Mr. Fox for \$1,250, which was the high price of the afternoon. This bureau was made by Thomas Goddard of Newport for the family. A fine carved eighteenth

century American portal and door, originally part of the house at 17 Henry street, was purchased by W. R. Hearst for \$825. A mahogany chest on chest, American eighteenth century, and also the work of Thomas Goddard, sold to the same buyer for \$750.

An American eighteenth century mahogany bureau by the same maker was bought by Mrs. Canning for \$800 and a carved and gilded stool, Regence period, went to the same buyer for \$550. A Serebend rug sold to Mr. Aubin for \$490, and a Louis Philippe period Aubusson tapestry suite went to Leo Ellwyn for \$450. Miss A. S. Richardson paid \$300 for a Caucasian rug. Five carved mahogany Heppelwhite chairs sold to John Cunan for \$262.50, and two

Dutch marquetry chairs, Queen Anne period, were knocked down to L. Josephs for \$240.

\$7,848 FOR STRING INSTRUMENTS.

Thirty-two old string instruments from the collection of the Society of the Friends of Music in Vienna sold at the Anderson Galleries yesterday afternoon for a total of \$7,848. A Venetian master violin, dated 1736, Cremona, the work of Carlo Bergonzi, brought \$900, the highest price of the sale, from Abraham Goldberg. An old Italian violin by Guadagnini, dated 1742, brought \$825 from the same buyer, and an old Italian master violin, late eighteenth century, \$650 from the same. E. W. Collins gave \$850 for an old Italian violoncello made by Francesco Ruggieri in Cremona.

J.M. Gidding & Co.

564-566 AND 568 Fifth Avenue. 46th AND 47th STS.

Midwinter Sales—Before Inventory

Values that have filled the various salons with the largest number of pleased patrons in our history.

When others talked of lowered costs and replacement prices they were in effect here.

We have not in many years been able to give so much intrinsic worth for so little.

Half former prices rule in most instances, and less than half in others.

Gowns and Dresses

Formerly \$125 to \$295 at \$55 \$75 \$95 \$125

For Dinner and Evening wear; of chiffon velvet, metallic brocades, embroidered and beaded chiffons, real laces, soft crepe satins and other rich materials. Handsome Street Styles of tricotine, duvetyne and velvet.

Handsome Evening Wraps

Formerly \$250 to \$950 at \$125—\$165 to \$495

Metallic brocades and rich chiffon velvets combined with the most luxurious qualities of chinchilla, sable, ermine, fox, mole and other desirable furs.

Fur-Trimmed Day Coats

Formerly \$175 to \$350, at \$95—\$125 to \$195

Full wrap-coats and attractive straightline effects, fashioned of duvetyne, velour, peachbloom, bolivia and other fashionable materials, with mole, seal, squirrel, opossum and beaver.

Rich Fur-Trimmed Suits

Formerly \$150 to \$450, at \$75—\$95—\$125 to \$195

Two and three-piece effects, suitable for street or informal wear, of velour, duvetyne and peachbloom, smartly combined with mole, seal, squirrel, beaver and opossum.

Luxurious Fur Coats and Wraps

at about half and less than half usual prices as for example:

MINK	KOLINSKY
\$6500 Handsome Coat Wrap... \$2500	\$2250 Rich Coat Wrap... \$975
\$4250 Choice Wrap Coat... \$1950	
ERMINE	HUDSON SEAL
\$4500 Beautiful Wrap... \$2500	\$1050 Full length Cape... \$550
(Paquin model)	\$1250 Choice Cape... \$595
ALASKA SEAL	\$ 850 Cape Wrap... \$395
\$2150 Exquisite Wrap Coat... \$975	(40 inch length)
\$1050 Choice Coats... \$675	\$1350 Cape Wrap... \$675
(36 inch length)	(Foreign dyed skins)
SQUIRREL	\$975 Handsome Wrap... \$500
\$1950 Natural Dark Wrap... \$975	\$750 to \$850 Hudson Seal
\$1650 Natural Coat Wrap... \$875	Day Coats and Short Day
MOLE	Wraps... \$395
\$1250 Scotch Mole Coat... \$625	(Plain or Beaver and Skunk
\$ 850 Short Novelty Cape... \$395	trimmed)
	NUTRIA
	\$395 Natural Coatee... \$185
	\$650 Short Wrap Coat... \$295
	\$850 Beaver Day Coat... \$550

MAISON BERNARD

22 East 57th Street

Between Fifth Avenue and Madison Avenue

Final Clearance Sale

at

\$45 \$65 \$100

Heretofore Up to \$300

Entire Winter Stocks

AS FOLLOWS

Evening Gowns & Wraps

Elegant Decollete Models
Semi-Dress Dinner Gowns
Youthful Dance Frocks

Afternoon Costumes

Dance Frocks
Smart Tailleur Dresses
Dressy Charmeuse and Crepe Dresses

Manteaux

Street and Sport Coats
Fine Cloth Wraps
with huge fur collars and cuffs.

Evening Wraps

in the new evening shades
of chiffon velvet, costly brocades, etc.

A Number of Silk Dresses

French hand made Tub Dresses
slightly handled from modeling.
Regular Prices as high as \$95.

\$25



Semi-Annual SALE Of Maxon Models \$19 to \$119

Formerly \$39 to \$239

THE Maxon Sale has been so singularly successful that our Winter models are quickly disappearing. Prices on the several hundred remaining Samples in Street, Afternoon and Evening Gowns, Suits and Wraps have been still further reduced. Exclusive, no-two-alike creations for which you'd pay elsewhere about thrice as much!

SPRING DRESSES Just-arrived, advance Samples in Georgette, Tulle, Satin and Serge, will be included in the Sale Monday, at SALE PRICES!

MAXON MODEL GOWNS 1587 Broadway cor 48th St. One flight up—elevator or stairway



32-34 West 34th Street

32-34 West 34th Street

RELA & PAT. OFF.

BOOT SHOP

Semi-Annual SALE

WALKING BOOTS in Black Kid, Brown and Black Calf.

STRAP SLIPPERS in Black Satin and Black Kid.

BROGUE OXFORDS in Brown Calf.

In the Lot Are Shoes For Everyone Though Not in Each Style.

\$5.95 Sale embraces our entire lines of regular "Queen Quality" models, comprising an unusually wide variety of our newest styles in all leathers, fabrics and combinations.

Queen Quality Boot Shop 32-34 West 34th Street

\$6.95